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ABSTRACT

This publication, first in a series of two intended for Utah's elementary teachers, outlines objectives for teaching visual thinking through art concepts. The second part in the series entitled "Art Is Elementary" (ED 158 872) provides teaching strategies and lesson plans for each objective. The subject areas in which the program is intended to be taught include math, science, social studies, communications, music/art, health/physical education, safety education, foreign languages, and career education. The first two sections of this publication contain a discussion of the program's philosophy and present administrative guidelines for implementing the program. The listing of instructional objectives, which comprises the bulk of the publication, is then presented. The objectives are organized by grade level from preschool through grade seven. Maturity level goals are indicated for each objective. The maturity goals are intellectual, ethical-moral-spiritual, emotional, social, physical, environmental, aesthetic, and productive. Other information provided in code form for each objective includes subject area in which the objective is to be taught, grade level, and relationship of each objective to the general curriculum goals. A glossary and pronunciation guide for artists' names and art terms follows the listing of objectives. The publication concludes with three appendices containing a chart illustrating reading skills taught in the program, a chart of holiday and seasonal art activities, and a student progress record form. (Author/RM)

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A COURSE OF STUDY FOR

ART IS ELEMENTARY

(Teaching Visual Thinking Through Art Concepts)
K-6

OFFICE OF UTAH STATE BOARD OF EDUCATION

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Salt Lake City, Utah
November, 1977

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FOREWORD

This course of study for art education is the first of two kinds of documents prepared for Utah's elementary teachers. This particular document focuses on the relationship between eight maturities and related curriculum goals with 206 instructional objectives in Art. The second document, "Art Is Elementary," provides teaching strategies for each objective.

"Art Is Elementary" is a well delineated approach to the teaching of art through the processes of visual thinking. The conceptual approach it follows structures children to be unstructured and frees them to be truly creative. It is nine years in the making with numerous revisions that were carefully field tested. Each lesson builds on those preceding it so that areas of instruction which are traditionally left to chance are now cultivated deliberately. Diagnostic charts are provided to let teachers know where the students entry point is in the making of art and the perceiving of his world. The document contains a sample lesson plan for each of the 206 concepts and suggestions are provided for vocabulary development, imaginative thinking, ordering, grouping and use of various media, with helps in extending all of these into their potential variations. The document even gives purpose to the discussion of well known works of art and artists and extends the realm of art into previously unexplored areas such as architecture and photography. The integration of the arts and their use for enhancing learning in all areas of the curriculum can become a distinct reality with the conceptual approach utilized in the course of study and in "Art Is Elementary." Implementation of both documents is an immediate possibility and we would encourage all districts to move toward this end.

Walter D. Talbot
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INTRODUCTION

A comprehensive effort called Designing Education for the Future was conducted in the late sixties which involved students, educators, and patrons throughout the state in the identification of goals for education. A statement of goals growing out of this effort has been officially adopted by the State Course of Study Committee.

Maturity Goals

The goals emerging from this effort emphasize the maturing human being as the major focus of the educational endeavor. Eight maturity goals were established as open-ended continuums which are wide in scope and general in nature. By using these goals as the major focus, supporting goals and objectives have been developed that enable curriculum developers to relate their efforts directly to the life behaviors that contribute to each maturity and subsequently relate back to a specific maturity goal. The eight maturity goal statements are:

Intellectual maturity is exemplified by a continuing desire for understanding, a continuing interest in current problems, a continuing accumulation of knowledge, and an increasing ability to use one's rational powers.

Ethical-Moral-Spiritual maturity is exemplified by one's use of rational powers and of internalizing, valuing, and empathizing processes in satisfying oneself regarding life's purposes, in locating oneself in time and space; in revering life, in comprehending death; and in perceiving one's relationships to mankind and to the basic forces of the universe.

Emotional maturity is exemplified by increasing constructive management of one's emotions, of coping with stress and frustration, of accepting oneself, and of empathizing with others.

Social maturity is exemplified by increasingly exercising freedom with its accruing responsibilities; demonstrating functional leadership and appropriate followership; interacting in the social environment for self-realization and/or an awareness of the needs and values of others; acting within the basic values, institutions, and process of American democracy; understanding world interdependence and how diverse cultures function.

Physical maturity is exemplified by one's continuing appreciation and respect for the mind and body by increasing neuromuscular development, by self-fulfilling experiences through physical activity, and by continuing positive responses toward the solution of problems arising from increased leisure and health needs.

Environmental maturity is exemplified by seeking constantly to understand one's natural environment through rational thinking processes; through demonstrating fundamental skills required in the use of materials, equipment, and information gathered concerning the environment; through exhibiting an awareness of relationships that exists between human beings

and the environment; and through performing acts in the environment that are relevant to one's own well being and to that of others.

Aesthetic maturity is exemplified by an increasing sensitivity in perceiving one's environment and acknowledging the human qualities of mankind, by a more satisfying use of one's senses in making aesthetic judgments, by more capably communicating aesthetic insights through the cultural arts, and through greater harmony within the individual.

Productive maturity is exemplified by continued involvement in creating, generating and using ideas, goods, and services which are beneficial to mankind and satisfying to the individual.

Course of Study

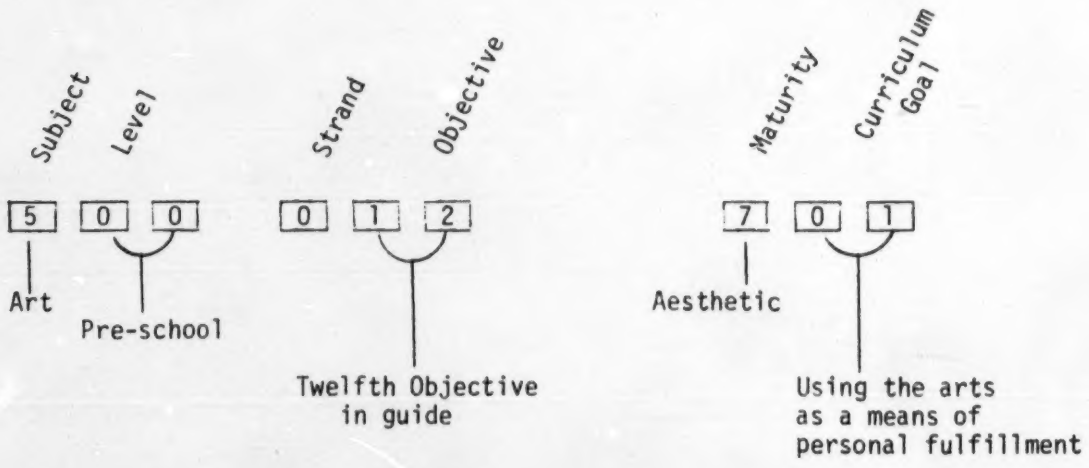
The maturity goals are the focus for each course of study developed for Utah schools. Each Course of Study document will include (1) a general subject or program philosophy, (2) subject goals and instructional objectives and (3) administrative information pertinent to the subject. Supportive curriculum items relating to each instructional objective, such as suggested instructional strategies, related materials, assessment and record keeping strategies, will be developed in a separate document.

Significance of Numbers

All objectives developed under this effort will carry a six digit and a three digit number. The six digit number will be useful to the teacher in identifying subject area, level and strand of each objective. The three digit number provides information to the state education agency concerning the relationship of each objective to the general curriculum goals.

Example: Objective 500-012 (701)

500-012 The student demonstrates an awareness that textures exist and that objects may feel different from each other.



NUMBER CODE

SUBJECT AREAS - 1st digit in series

0 0 0 - 0 0 0 - Other
1 0 0 - 0 0 0 - Mathematics
2 0 0 - 0 0 0 - Science
3 0 0 - 0 0 0 - Social Studies
4 0 0 - 0 0 0 - Communications
5 0 0 - 0 0 0 - Music/Art
6 0 0 - 0 0 0 - Health/Phys. Ed.
7 0 0 - 0 0 0 - Driver/Safety Ed.
8 0 0 - 0 0 0 - Foreign Language
9 0 0 - 0 0 0 - Vocational/Career

LEVEL - 2nd & 3rd digits in series

0 0 0 - 0 0 0 - 0 } Instructional Sequence
0 0 1 - 0 0 0 - 1
0 0 2 - 0 0 0 - 2
0 0 3 - 0 0 0 - 3
0 0 4 - 0 0 0 - 4
0 0 5 - 0 0 0 - 5
0 0 6 - 0 0 0 - 6
0 0 7 - 0 0 0 - 7
0 0 8 - 0 0 0 - 8
0 0 9 - 0 0 0 - 9
0 1 0 - 0 0 0 - 10
0 1 1 - 0 0 0 - 11
0 1 2 - 0 0 0 - 12
0 1 3 - 0 0 0 - Primary
0 1 4 - 0 0 0 - Intermediate
0 1 5 - 0 0 0 - Jr. High/Middle School
0 1 6 - 0 0 0 - High School
0 1 7 - 0 0 0 - Beginning
0 1 8 - 0 0 0 - Intermediate
0 1 9 - 0 0 0 - Advanced

STRAND - 4th digit in series

0 0 0
0 0 0
0 0 0
0 0 0
0 0 0

Please note that the strand as it occurs in other guides is not used in Art. The philosophy of this program requires a conceptual approach rather than a product or media focus until students begin to specialize.

OBJECTIVES - 4th, 5th, & 6th digits in series

0 0 0 - 0 1 2 First objective in series.
0 0 0 - 2 0 6 Last objective in series.

Objectives #1 to 11 are pre-school objectives and inappropriate for kindergarten children.

MATURITY - 1st digit in parenthesis

0 0 0 - 0 0 0 (1 0 0) - Intellectual
0 0 0 - 0 0 0 (2 0 0) - Ethical - Moral - Spiritual
0 0 0 - 0 0 0 (3 0 0) - Emotional
0 0 0 - 0 0 0 (4 0 0) - Social
0 0 0 - 0 0 0 (5 0 0) - Physical
0 0 0 - 0 0 0 (6 0 0) - Environmental
0 0 0 - 0 0 0 (7 0 0) - Aesthetic
0 0 0 - 0 0 0 (8 0 0) - Productive

CURRICULUM GOALS - 2nd and 3rd digits in parenthesis

0 0 0 - 0 0 0 (0 0 1) - First Curriculum goal
0 0 0 - 0 0 0 (0 1 8) - Last Curriculum goal

On the following page, the curriculum goals for each of the eight maturites are listed and coded.

THE EIGHT MATURITIES AND RELATED CURRICULUM GOALS[1]

August 1977

1 INTELLECTUAL

01 Recognizing problems and issues.
02 Seeking and gathering data.
03 Analyzing and synthesizing data.
04 Formulating and testing assumptions.
05 Choosing possible solutions or conclusions.
06 Evaluating results.
07 Making suitable changes in attitude and behavior.
08 Communicating freely and adequately points of view.
09 Discriminating between fact and opinion, reason and emotion.
10 Tolerating tentativeness of situations.
11 Recognizing and evaluating societal values.
12 Respecting differing opinions.
13 Setting and pursuing personal goals. (achieving)
14 Understanding the life processes.
15 Mastering a variety of skills usable throughout life.

2 ETHICAL-MORAL-SPIRITUAL

01 Demonstrating a reverance for life.
02 Respecting the dignity and worth of human beings.
03 Respecting truth wherever found.
04 Striving to discover "who am I" and "where am I going."
05 Living by a consistent personal and social code of ethics.
06 Respecting man's continual, and almost universal search for an understanding of a supreme power.

3 EMOTIONAL

01 Gaining acceptance by appropriate individuals and groups.
02 Enhancing a positive self-image.
03 Understanding one's capabilities and limitations.
04 Perceiving life's realities - changing things one can and accepting things one cannot.
05 Perceiving life with healthful emotions.
06 Gaining satisfaction from work.
07 Accepting responsibility for one's decisions and actions.
08 Seeking emotional release and rejuvenation through leisure activities.
09 Understanding the role of emotions in human actions.
10 Achieving intellectual, emotional, physical, spiritual and social balance.
11 Coping with the realities of life and death.
12 Developing and displaying empathy.
13 Being open to new and varied experiences.

4 SOCIAL

01 Interacting effectively in a group.
02 Accepting responsibility for democratic social action.
03 Supporting and strengthening the family as the basic social institution.
04 Respecting others in interpersonal relations.
05 Committing oneself to group ideals and social regulations.
06 Assuming effective leadership and followership roles.
07 Acting with understanding of worldwide human interdependence.
08 Appreciating diverse national and international cultures.
09 Utilizing one's environment intelligently.
10 Utilizing educational and other institutions to improve the quality of life.
11 Developing and applying values consistent with the well-being of society.
12 Demonstrating loyalty to the United States.
13 Cooperating in the interest of peace and welfare.
14 Striving to achieve a balance between social stability and social change.
15 Participating in wholesome male-female relationships.
16 Preparing for one's potential roles as a marriage partner and as a parent.
17 Practicing desirable personal care and grooming.
18 Understanding the effects of technological developments on man, societies and the world.

5 HEALTH AND PHYSICAL

01 Supporting efforts to solve environmental health issues.
02 [illegible] preventive [illegible] against the diseases of man.
03 Achieving and maintaining a desirable level of physical fitness.
04 Maintaining a desirable body weight.
05 Practicing desirable body movement and posture.
06 Practicing principles of good nutrition.
07 Mastering a variety of sports and recreational skills usable throughout life.
08 Participating regularly in wholesome leisure pursuits.
09 Recognizing the health hazards of smoking.
10 Recognizing the health hazards of the use and abuse of alcohol and other drugs.
11 Limiting the use of drugs to those prescribed.
12 Refraining from participation in or promotion of health and food fads.
13 Seeking professional medical services on a regular basis.
14 Practicing safety continuously.
15 Demonstrating the capabilities to handle emergency situations.
16 Adjusting adequately to the physiological changes throughout life.

6 ENVIRONMENTAL

01 Observing and responding to beauty and orderliness.
02 Recognizing the necessity of balance in nature.
03 Acting with understanding of man's role in nature's balance.
04 Demonstrating a knowledge of the interrelatedness of technology, population density and pollution.
05 Cooperating in the wise and multiple use of resources.
06 Recognizing the worldwide problem for matching needs to production and distribution of resources.

7 AESTHETIC

01 Using the arts as a means of personal fulfillment.
02 Recognizing that all art skills can be learned.
03 Displaying a knowledge of a variety of art forms.
04 Mastering a variety of art skills usable throughout life.
05 Seeing the relationships between nature and artistic expression.
06 Perceiving the aesthetic qualities of one's environment.
07 Including aesthetic experiences during leisure time.
08 Exploring the arts as a means of understanding the cultures of the past and present.
09 Supporting the arts in society.

8 PRODUCTIVE

01 Developing an appreciation of the dignity and importance of work.
02 Striving to discover and develop one's own productive potential.
03 Planning for the future by establishing productive goals.
04 Acquiring knowledge of a wide variety of work opportunities.
05 Developing capabilities essential for selected work opportunities.
06 Recognizing, generally, that rewards are commensurate with the quality and amount of work performed.
07 Developing personal characteristics valued by employers or leaders.
08 Gaining knowledge of personal and family practices leading to economic independence and security.
09 Contributing one's share for the operation of government and other appropriate service agencies.
10 Searching for and evaluating inventive ideas for potential career opportunities.

[1]The curriculum goals are derived from the adopted Goals and General Objectives for Utah Schools.

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PHILOSOPHY

Maturity Goals and Objectives

"Art Is Elementary" was developed in an attempt to help teachers bring about the aesthetic maturity of all elementary school students. As numerous teachers representing all levels of education provided inputs in the writing and refining of concepts, objectives, and sample lesson plans, the interrelatedness of all the maturities became more and more apparent. The 206 concepts and activities which grew out of a nine-year effort and cover eight maturity levels are in complete harmony with the curriculum goals of aesthetic maturity and with aspects of the other seven maturities.

Why Teach Art?

The intrinsic values of art education are fundamental to the development of a productive, creative human being; therefore, a sound, successful teaching program in this field is the birthright of every child in school.

Some people ask "Why teach art?"--assuming that art is a gift to a few and that "either you have it or you don't."

But the truth is, art can be learned like any other subject. Further, it not only can but must be learned, for it is the foundation for effective visual perception; and the development of visual perception is fundamental to learning in any field.

Art, for the most part, deals with sight; and to be visually literate requires the same processes of learning as those found in any other form of study. To begin with, it is revealing to know that at birth we do not have sight. A newborn infant has only the feeling or sensation of light--purely a kinetic experience. Dark and light images produce different sensations, but no particular image is "mother" or "father" until these concepts exist in the child's mind. The newborn baby cannot perceive specific shapes. If mother holds him tightly and caresses him, he has the feeling of being loved; but the concept of love will be far into his future. So it is with sight. The images are even recorded upside down. The eye is like the lens of a camera, and the retina is like the film, recording everything in an inverted position. It is the brain that turns it right side up, and this only when it has enough information of experience to compare one thing with another.

This whole process is referred to as visual perception. It starts the day we are born, and it should continue throughout our lives to be a part of our thinking process.

Visual perception is, after all, the ability to use imagery; to perceive objects in space; to use and to comprehend graphic language such as maps, blueprints, drawings, and diagrams; to see visual order; to recognize beauty, symbols, excellence, and expression.

Before he comes to a carefully worded explanation of his thoughts, man begins to perceive. Anciently, the respected philosopher, Aristotle, observed, "The soul never thinks without an image." More recently, the great creative physicist, Albert Einstein, who gave us the revolutionary theory of relativity, declared, "The words or the language, as they are written and spoken, do not seem to play any role in my mechanism of thought."* Both Aristotle and Einstein seem to be saying that symbols and images first clothed their creative thinking, not written words. We believe that something valuable is being overlooked in our education--the perceptual development of the learner.

We know that art concepts can now be identified and taught in a systematic method that will give students a highly developed skill in visual perception, and we believe that such skill will enhance their potential to provide the world with creative, innovative thinking in all fields of study.

The fact that art concepts can be identified and learned is exciting, for it offers every student a new pathway to continued growth and development. This new understanding offers to each of us who have eyes--and see not--an opportunity to begin to see and appreciate.

This is not to say that some are not more gifted than others, but this comparative capability factor is true in reading, math, science, or any other subject. The fact that some have more ability is no reason to take all understanding away from the least talented.

Furthermore, it is our belief that the use of visual thinking skills and evaluative processes will lead students to responsible value judgments that will carry over to all areas of life.

By teaching a basic set of art concepts, a teacher gives each student the tools by which art can be judged. This in turn becomes an exercise in value judging. Value selection by nature is abstract, but when taught in an art education context, it becomes more concrete; it becomes something which can be stopped, run in slow motion, taken out, observed, and analyzed.

Through aesthetics students can be given experience with the concepts of goodness and badness, rightness, beauty and ugliness, and other abstractions. Experience with these ideas will be effective value training, and value training is necessary to develop responsible citizenry.

In nineteenth-century England, well-bred ladies and gentlemen were extremely accomplished in all of the arts. Indeed, it was the "fashion" to be able to draw. But in the fearful age of Sputnik, the arts were almost completely neglected in favor of science and "progress." Now the pendulum seems to be swinging back toward the arts. We do not desire to produce a society of professional "artists" but to make students at large more visually literate. We believe with Rudolf Arnheim that "visual thinking is not the exclusive reserve of the artist--it is used by every truly productive person." And we agree with Sir Herbert Read, the great British educator, that "when a civilization begins to neglect the arts, it soon loses its balance and topples into chaos.

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*Einstein, A. Quoted by Ha'damard, J., in The Psychology of Invention in the Mathematical Field, Princeton University Press.

Why This Art Program?

This art program successfully combines the knowledge, imagination, and evaluation factors of creativity for a productive pattern of growth in perception, thinking, valuing, and art skills.

We have identified 206 basic concepts and have arranged them in a logical, developmental order that we believe will give the student a body of valuable knowledge. Instruction must focus on the concept, and the teacher must do everything possible to make each concept a useful bit of information that has application in numerous aspects of the student's life.

It is our conviction that learning these basic concepts will provide the student with the necessary knowledge and skill base for greater visual perception, which will in turn lead him into greater creative thinking and higher value judgments in all fields, thus enriching his life.

The need for awareness and skills is apparent. So-called "natural" creativity is not enough. Fifty years ago, "progressive educators" told us to give children the supplies and some encouragement, like "a pat on the head," but not to inhibit their "natural creativity" by giving them something to do. Practical application of this idea has proved that this perception of creativity was incomplete. The results were not satisfactory, and investigation into the field continued. Through persistent research we now have greater insight into this aspect of the human personality.

We recognize that creativity is not unique to art. Only recently have we begun to realize that conceptual knowledge is an indispensable ingredient of creativity.

Dr. Sidney J. Parnes, Director of Creative Education, University of New York at Buffalo, describes creativity as a function of knowledge, imagination, and evaluation. Written as a formula, it may be expressed in this manner:

$$C = f\,(KIE)$$

Creativity = a function of:
knowledge--imagination--evaluation.

As the formula indicates, teachers who foster the development of imagination without knowledge and evaluation will do little to enhance the creative talents of their students; indeed, they will likely stifle them. All the materials and pats on the head you can give a student will not encourage creativity without the conceptual base.

The K (Knowledge) factor is the conceptual base. According to Dr. Asahel Woodruff, educational researcher, a concept is a relatively complete and meaningful idea in the mind of a person. It is an understanding of something. At its most abstract and complex level, it is a synthesis of a number of conclusions drawn from particular experiences.

Percepts are the sensory beginnings of concepts. As meanings from past perceptions become associated with one another, they form concepts. As concepts are formed, choices or evaluations are made based on those accumulated ideas or concepts. And these evaluations or decisions determine behavior. When a child has his first experience with a dog, his concept of a dog may consist of just two or three percepts, e.g., the noise it makes, its size compared

to him, and how it feels when he touches it. As the child has additional experiences with dogs, he will have an increase in the number of percepts received, and his concept will change. Each change will influence the child's behavior.

Understanding these things, we have chosen for this program those concepts that, when linked together, will provide the significant base of knowledge each individual needs in art education. The concepts are categorized as "awareness" concepts and "skill" concepts, and each of these areas has both two- and three-dimensional ideas. The concepts are geared to eight different levels of understanding and competency--or student "readiness"--and are in a sequence for systematic growth and progression.

It is important to know that all children go through a sequence of visual and graphic development. The child's symbols are indicators of his "visual level." This program will help the parent or teacher to develop an awareness and recognition of the developmental stages. It will also prescribe the experiences that are needed for their further growth and development. As a baby begins life virtually sightless and grows in perception, so he also begins his artistic efforts with scribbling. It is an important link in his growth pattern and comes at a time when his ability to speak is somewhat limited. These experiences satisfy both the need to communicate ideas and feelings and the need to express one's uniqueness. The child's art activity becomes a foundation for understanding himself and his environment.

When instruction is given on a cognitive or memory plane, sequence is unimportant. For example, teaching a student "about" bicycles requires no sequence. What difference would it make if you started with the spokes, sprocket, or fender? If, however, you wanted to teach someone to *ride* a bike, instruction must come in sequence and at a time or level appropriate for the learner.

Therefore, our program is not designed to teach "about" art--though it does that. It is designed to teach students how to increase their skills in both understanding and doing. This means that the teacher must present the concepts in sequence and at a time or level appropriate for the learner.

The teacher can tell if his or her instruction is effective because learning will not take place if the instruction is out of sequence or if the instruction is given before the child is mentally or physically ready for the experience. The teacher can tell, as can a parent, because *no learning has taken place unless the behavior of the student has changed.* In teaching a student to ride a bicycle, an instructor can tell if a student has learned by observing whether or not the student can ride. In teaching art concepts, an instructor can tell if a student has learned by observing what he or she does with the new information.

The I (Imagination) factor we shall refer to as *productive thinking.* Productive thinking has four elements:

- *Convergent thinking* is learning to find the one correct or best answer to a problem.

- *Divergent thinking* is the process of searching for all the possibilities--expanding the number of ideas (fluency) and the kinds of ideas (flexibility). (Brainstorming is a form of divergent thinking.)

- *Evaluative thinking* is used in value selection and in evaluating applications of the concepts relative to the goals.

- *Visual thinking*, or perception, is the ability to think in imagery. Concepts cannot be formed without first having concrete images. Divergent thinking and visual thinking are typically left out of most educational programs but are an integral part of this one. Since we mentioned visual thinking earlier in this chapter, we shall dwell here primarily with divergent thought processes as related to the *I* factor.

Divergent thinking exercises are built into almost every suggested lesson activity. Most classroom activity is geared to the cognitive-memory thought processes, but it is through divergent thinking that one feels his mind shift gears and go searching. Such "games" as, "List everything you can which has an orange hue," "Now categorize these according to bright or dull," hunting for analogies, comparisons, writing similes--all these expand one's imagination. These divergent exercises are usable in any teaching situation and help students to think productively.

The E (Evaluation) factor was discussed earlier, but we believe that evaluation should be an essential part of learning and should occur at all stages of the child's development. Concept application, teacher effectiveness, and changes in awareness are the focus of evaluation rather than whether or not the student does "good" art. Open discussion and verbal analysis at all levels of instruction are helpful in learning. To fail to acquaint students with the insights of visually literate people is to deny them an opportunity for development.

The affective (aesthetic-feeling) and cognitive (understanding) elements of a concept are formed at the same time. If we ignore the basic art concepts, we may not have an aesthetic standard with which to evaluate quality. With no judicial standard, there are too many trails, mostly leading up blind alleys.

Since the focus of the program's conceptual approach rests on increasing the students' awareness (perception), the needs of each student can be met--whether the student be a potential Frank Lloyd Wright, Albert Einstein, or Wordsworth, a future mayor, brick mason, teacher, executive, or parent.

With a "product approach" many teachers are relieved that they must spend an equivalent of only thirty minutes per day on art because they don't know anything about it. Any excuse to skip that one-half hour is also legitimate. Using the concept program, teachers, whether trained or untrained in art, can feel confident that they are giving students awareness and skills and are learning a few themselves while they teach. One such elementary teacher recently reported eagerly, "They GOT it! I'm no artist, but I just taught a concept and they GOT it!" What he will soon realize is that having grasped the concept, the students will apply it in other areas as well and be ready to build upon that concept with another.

One of the by-products of this program is that students learn to draw. There are many levels of achievement in drawing. Some students develop their drawing skill as a tool for their own "idea sketching." Others will develop, through motivation and arduous practice, great drawing expertise, often excelling their teacher. In these instances, the program uses the basic principle that step one in learning to draw is learning to see. Art skills come as a by-product of practicing what is learned from the activities.

There is much discussion of accountability in education today. Rather than spend time on educational jargon such as: this program is individualized, self-directed, reality centered, life relevant, behavior oriented, humanistic, research based, systematically developed, and based on the essential laws that govern human learning--all of which it is--we shall simply point out that the conceptual base allows for accountability in art because the concepts are testable and are built one upon another for continuous progress. Every act of instruction (teaching) should be aimed at changing behavior. This is why we have built lesson plans with measurable and observable behavioral objectives.

ADMINISTRATIVE GUIDELINES

How is the Program Implemented?

This program is structured in such a way that a teacher with no previous art training can teach the art concepts. The program is also helpful to the "art" teacher in that it gives sequence to instruction and helps the teacher determine the child's level of perception and skill. It generates new ideas and new instructional approaches for the student.

Placing the Student in the Program

The teacher first finds some way to motivate the student to draw a picture that contains subject matter common to his experience--such as people, buildings, and trees. The teacher must emphasize the need for the student to do his best work and to use paper and media with which he feels most comfortable.

Younger children will respond quickly to an exciting story the teacher reads. Older students might be challenged to show some objects up close and some far away. Telling the student that it is a bright sunny day can help the teacher determine whether the student has had experience with shadow and value concepts.

When the student has finished his picture, the teacher then compares each part of it with the sequence of people, houses, and trees on the diagnostic charts found in this program. The student may well be at different levels in each of the columns on the chart; so a determination must be made as to which level best fits his needs now. Aspects that seem out of context with the rest of the student's picture are best ignored. Once the level has been determined, the diagnostic chart shows where the student should begin in the program (the level and activity number).

The teacher then follows the program as outlined, with these exceptions: Older students beginning at lower levels of perception may skip some activities by virtue of their age and experience. Some lessons may need to be combined to offer sufficient challenge to older students. Students are generally motivated when they are challenged sufficiently by content, and are sufficiently successful at the level in which they are working. Teaching far above or below the student's level does not bring success or motivation.

Even though subject matter and media are not dictated in any of the lessons, the teacher may want to gear some lessons to holidays or seasonal events; thus certain lessons may be altered in sequence to satisfy this need. The sequence automatically provides the student with media experiences and with skills in crafts and other three-dimensional areas as they tie into his maturation and interest levels in the program. More time is spent in the illusionary aspects of art because the ideas there are more abstract and thus more difficult to comprehend. The three-dimensional processes are inserted periodically at points where the student's age and dexterity make them most appropriate.

In becoming acquainted with the program, the teacher may find it best to work with the entire class at the same level even though an individualized approach is preferred. If the students' pretest drawings are placed in stacks that seem to be at similar levels, one picture in the stack representing a "low-average" can be analyzed with the diagnostic chart and the level determined. Then the whole class could begin at the level of that child.

When the teacher feels confident and comfortable with the program, grouping may be done. Typically, a class might include between two and five different levels.

The Teaching Process

The instructor must make an extensive effort to help the student become well aware of the numerous ways each concept has application in art and in his real-life experience. As the student perceives the multiple applications of concepts dealing with elements such as line, color, value, and texture, his new perceptions will show changes in his art product. Thus the product becomes an essential tool for evaluating the effectiveness of the instruction. For example, a student is at the stage where he typically arranges his subject matter in a line or row across the paper. He then receives instruction on overlapping. The teacher can easily evaluate the learning by the student's verbal responses and by evidence of overlapping found in his drawing.

As each lesson focuses on seeing and thinking processes, a lesson on one concept may trigger perceptual growth in other areas simply because this experience has caused him to look and think more critically.

Lessons and Activities

All of the activities are "sample" lesson plans only. They suggest a variety of ways one might achieve an objective. The teacher may use them as best fits his or her style or method of teaching. The format of this book is such that each lesson page, or activity, becomes a divider, following which the teacher's own ideas and materials relating to that concept may be inserted into a loose-leaf binder, into a folder, or into an 8 1/2" x 11" envelope fashioned by the teacher. The art activities a teacher has used in the past are still relevant to this program. All the teacher needs to do is plug them in at the appropriate spot. (See "A list of common art projects that can be used as devices for teaching a specific concept" and appendix "B".)

The program contains two types of lesson plans. One type called "A Note to the Teacher" describes the preschool child in terms of his stages of graphic perception and coordination. It aids the teacher's or the parent's awareness of these stages so that he can suggest activities and encourage further growth of the child. Any of these stages of development could take weeks or even months for the child to pass through. They are not a "one-time" experience.

The other type of lesson plan comprises the balance of the lessons. These are concept-centered and are to be used more on a weekly basis with whatever reinforcement or reteaching seems necessary.

In each instance the focus of instruction must be in the direction of helping the student to use the concept in analyzing art, in making art, and in relating the concept to the real world. The art product is used to reinforce and evaluate learning. It must *not* be used to compare one student with another as "artists," nor should the art product become the major goal of the activity.

Suggestions of media and supplementary visual materials are made at the end of each activity. However, none of these is crucial to the experience. Each teacher and school has a vast reservoir of resources that might be used as effectively. The prints suggested with a majority of the lessons are helpful to reinforce the notion that artists through the years have used the same ideas that the student is learning and to introduce the learner to the works of famous artists in the form of visual aides--and this in a rather unobtrusive way. One set of 115 prints may be purchased per school for this purpose. Write to Sherwood Reproductions, 724 Fifth Avenue, New York, New York 10019 for information on these prints.

Materials and Facilities

"Art is Elementary" was organized to fit a variety of situations in Utah schools. It will work for the teacher who has a minimum of art materials, and it will work for those who have an exotic array of materials. Variety and sophistication in art supplies are not the basis for a good art program. Variety only increases the opportunities to "experiment with" or "learn about" media. Access to clay or clay substitutes is recommended but not critical. After using the program for one year, teachers and principals will find that they can very accurately determine what their supply and equipment needs really are. Access to the 115 prints suggested can stimulate a better understanding of the concepts and help with the discussion section of many of the lessons. But in a school which has a large collection of all sorts of pictures, teachers can utilize them in place of the prints and still have a very successful program.

Facilities may vary greatly from school to school and district to district, but "Art Is Elementary" can be adapted to almost any condition. Where possible, running water, ample storage for supplies and student work, an area of the floor that is appropriate for "messy activities," and lots of tack board area within and outside of the classroom are all recommended.

INSTRUCTIONAL OBJECTIVES

PRESCHOOL LEVEL

Note that none of the objectives are attached to a particular grade level or age. Levels are determined by diagnosis of skills and awareness.

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL	SOCIAL 300	HEALTH & PHYSICAL 400	ENVIRONMENTAL 500	AESTHETIC 600	PRODUCTIVE 700	800
500-012	(The student demonstrates an awarenes that textures exist and that objects may feel different from each other.) (701, 306)	103 115			302					
500-013	(At this stage the child often names his scribbles and he uses lines to enclose basic shapes, especially when patterns are formed or masses of lines are created.) (308)	105 115			302 306				701	
500-014	(The student will be able to match (or group) various shades of color, then verbally attach one of the eight basic color names to each of them.) (105, 704)	106 115	203		302 306 307		507			
500-015	(The child can now draw the outline of specific shapes or patterns without having to make a mass of scribbles. His drawings sill have a scribble like appearance.) (308)	105 115			302 306				701 704	
500-016	(Objects can be arranged harmoniously in simple sequences (short to tall to short) with a middle object becoming a simple center of interest.) (308)	104 115			302 306			601	701	
500-017	(The child now draws basic shapes to symbolize common aspects of his environment. He enjoys his art because of (1) adult approval, (2) tactile sensation, (3) peer acceptance, and (4) personal creation. (701)	105 115			302 306				702 704	
500-018	(The child demonstrates an ability to recognize that images seen on television or at the movie theater are a form of art and are associated with images captured in snapshots or mounted commercial photographs.) (104)	102 106 115			302				701 703 707	805
500-019	(The student will be able to identify the top, bottom, and sides of given shapes. (105)	103 108			306	401			701	

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		100 INTELLECTUAL	200 ETHICAL - MORAL - SPIRITUAL	300 EMOTIONAL	400 SOCIAL	500 HEALTH & PHYSICAL	600 ENVIRONMENTAL	700 AESTHETIC	800 PRODUCTIVE
500-020	(At this stage in his drawing the child uses lines plus squares and circular shapes for people and objects. Omitted details and inconsistencies, such as arms attached to the head, are rather common.) (701)	105 115		302 306 308				702	
500-021	(At this point in his development the child can make forms from pliable materials. The forms will have meaning to the child, but may or may not be recognized by an adult.) (701)	104 105 106		302 306 308					802
500-022	(At this level a child can arrange objects with a sense of proportion, for example, matching big shapes with big and tiny with tiny as his designs start to grow in size and number of objects.) (308)	104 106 115		302 306			601	701	
LEVEL I									
501-023	(The student will correctly identify variations of a given color.) (103)	105	203		401	507		704	
501-024	(The student can indicate the top, two sides, and the bottom of squares, triangles, and rectangles.) (105)	103 115	203	302 306	401			701	
501-025	(The student will be able to identify the center of any object or shape either verbally or by marking it.) (105)	103 115	203	302 306	401			701	
501-026	(The child will be able to identify a square object and correctly identify the right and left side, the top and the bottom.) (104)	103 106 115	203	302 306	401			701	
501-027	(The student will be able to show an awareness that objects or forms of identifical nature are <u>alike</u> and objects that are not identical are <u>different</u>.) (104)	105 106 108 115	203	302 306	401			701	

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
501-028	(The children will demonstrate an awareness of the meaning of words many, most, and few.) (105)	104 106 108 115	203	302 306	401			701	
501-029	(Many objects can be arranged with a form in the center of the design. Circular arrangements may have gates or doors in them. Symmetrical or regular arrangements are preferred at this level.) (308)	103 104 106 115		302 306 307			601	701 703	
501-030	(The student will be able to group a number of objects or people in a line or circle from large to small or small to large and recognize that he has created visual order.) (105)	106 115		302 306 307			601	701 706	802
501-031	(The student will demonstrate an awareness that any box-like object has a corner where two of its sides come together.) (104)	106 115	203	307				701	
501-032	(From an assortment of objects, the student will identify both by feel and by sight those which are rough and those which are smooth.) (102)	104 106 108 115		302 306	401			701 706	
501-033	(The student locates examples of circles, triangles, squares, and rectangles in his environment and demonstrates an awareness that many things are a variation of these shapes.) (103)	102 108 115	201 203	302 306	401		601	701 703 705 706	
501-034	(The student is able to verbally identify variations in darkness or lightness, comparing objects or colors and recognizing changes or differences in value.) (104)	103 106 108 115	203	302 306	401	507		701 702 706	
501-035	(The student will demonstrate an awareness that people and objects cast shadows.) (703)	104 108 115	203	302 306	401			701	
501-036	(At this point in his development, the child can arrange objects with alternative rhythms and/or with shapes built upward and outward.) (308)	105 115		302 303 306				701 703	

Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place

		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
501-037	(The child will be able to measure the sizes of objects or living things by comparing them with such things as his hand or his foot.) (103)	104 106 115	203	302 306		507		701 702 704 706	
501-038	(The child can instinctively arrange objects with both formal and informal balance occurring together.) (308)	104 105 115		302 303 306				701 703	
501-039	(Lines, dots, and basic geometric shapes now show objects and living things. More detail and abstraction (x-ray views, double base lines, and folding over) than in lesson 20.) (701)	104 115		302 303 306 308				704	
501-040	(At this stage, the child sometimes alters the size of things or their parts when he portrays them. Such distortions are the result of a child's experiences with what he is recreating.) (701)	104 115		302 303 306 308				704	
501-041	(At this level, three-dimensional forms are drawn as two-dimensional shapes. His pictures look flat, but the child's need to create an illusion of depth will grow as subsequent lessons increase his awareness.) (701)	104 115		302 303 306 308				704	
501-042	(Through manipulation of clay, the child will form objects by rolling, squeezing and patting. He will exhibit an awareness that some pliable materials become rigid.) (701)	103 104 105 115		302 303 306 308		507		702 703	
501-043	(The child creates textures in pliable materials by indenting.) (701)	104 105 106 115		302 303 306 307 308		507	601	702 703	
501-044	(The child demonstrates a heightened awareness of textural experiences which affect the emotions.) (308)	104 105 108 115		302	401			701	

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		100 INTELLECTUAL	200 ETHICAL - MORAL - SPIRITUAL	300 EMOTIONAL	400 SOCIAL	500 HEALTH & PHYSICAL	600 ENVIRONMENTAL	700 AESTHETIC	800 PRODUCTIVE
501-045	(The student draws faces of people with expressions reflecting their feelings or circumstances.) (702)	105 106 115		302 303 306 308		507 508		701 703	
501-046	(The student is aware of ways in which architecture and its related fields influence his life.) (703)	102 103 108 115	203	302 306	401 408		601 604	701 706 708	804
501-047	(The student points out ways in which repetition is used in works of art.) (103)	102 104 105 106 115	203	302 306		507	601	701 706	
LEVEL II									
502-048	(At this point, the child is able to take multiple objects and arrange 30 or more of them into a single related unit.) (308)	104 105		302 303 306				701 703	
502-049	(The Student will demonstrate the ability to predict what specific colors will result when he mixes two given colors.) (103)	102 104 106	203	302 303 306		507		701 702 704	802 805
502-050	(The child will demonstrate an awareness of how different kinds of light influences how clearly they see things.) (103)	103	203		401	507		701 706	
502-051	(The student demonstrates an awareness that black or white can be used to change the value of any color and the value of a color is directly related to its relative closeness to black or white.) (103)	102 104 106	203	302 306	401			701 702 704	805
502-052	(The child demonstrates an awareness of how film is loaded into a camera, how film is processed, what negatives and enlargements are and how one looks through a viewfinder.) (704)	103 108	203	308	401			701 702 703 707	802 805

Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place

		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
502-053	(The child can distinguish between paintings or drawings and similar subjects in photographs.) (103)	102 104 105 106 108	203	302 303	401	507 508		701 703 704 706 708	802 805
502-054	(The students can utilize simple processes in weaving.) (703)	104 105 106		302 303 306 307 308	408	507 508	601	701 702 704 708	802 805
502-055	(The student can utilize simple processes in stitchery and applique.) (703)	104 105 106		302 303 306 307 308	408	507 508	601	701 702 704 708	802 805
502-056	(The student will demonstrate the ability to balance objects of equal or unequal weight.) (106)	102 103 104 105	203	302 306	401			701 702 706	
502-057	(The child can utilize simple processes in gluing, pasting, nailing, hinging, sewing, or sticking in creating an art object.) (802)	105 106		302 303 306 308		507 508	601	701 702 703 704 706	805
502-058	(The student will paint or color the sky all the way down to the horizon line where heretofore it was just a strip across the top of the picture.) (103)	105 106	203	306				701	
502-059	(The student draws and paints objects perpendicular to the ground line and he places figures and objects in positions other than just on the base line.) (105)	106		302 306				701	
502-060	(The student will draw people and objects with an indication of their natural size relationship, father taller than child and other relationships.) (103)	106 108		302 306				701 702	

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		100 INTELLECTUAL	200 ETHICAL - MORAL - SPIRITUAL	300 EMOTIONAL	400 SOCIAL	500 HEALTH & PHYSICAL	600 ENVIRONMENTAL	700 AESTHETIC	800 PRODUCTIVE
502-061	(The student uses lines to separate objects from one another and is able to create patterns by repeating the shapes.) (103)	105 106		302 303 306 307	401		601	701 702 706	802 805
502-062	(The child creates pattern and the illusion of common textures by imprinting. (702, 703)	102 103 105 106		302 303 306 307 308		507 508	601	701 704 707	802 805
502-063	(The student uses a variety of lines or dots, or combinations of both to create the illusion of textures such as brick, grasss, shingles, and hair.) (702)	102 103 104 105 106		302 303 306 307		507 508	601	701 703 704	802 805
502-064	(The student will be able to compare the size of people and objects in relation to one another as a result of experiences with measuring.) (103)	105		303 306	401			701 702 704	
502-065	(In creating an illusion of depth, the student will illustrate in his drawings that when objects overlap, the one in front will appear closer.) (702)	104 106	203	302 303 306				701 703 704 706	
502-066	(The child creates constructions from "found" materials.) (703)	103 104 105		302 303 306 307 308		508		701 702 704 707	802 805
502-067	(The student uses body language and other non-verbal forms of communication to describe his ideas or feelings to others.) (108)	102 103 105		302 303 306	401 408	507		701 702 703 704	802 805
502-068	(The student demonstrates an awareness that black and white are the maximum that can be achieved in contrast and that they can reinforce and brighten colors.) (103)	105 106	203	302 306				701 702	
502-069	(The student uses one or more elements to relate parts of a composition to each other.) (103, 105)	102 104 106		302 303 306 307	401		604	701 702 703 704 706	

Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place

		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
502-070	(The students will be aware that harmony is easier to attain when using black, white, or gray with other colors. Because these three are neutral.) (103)	104 106 108	201	303				701	805
502-071	(The student distinguishes color as warm or cool and demonstrates that color can be used to transmit feelings of warmth or coolness.) (103)	104 106 108	201	303 307	401 408			701 705 706	
502-072	(The student is aware that colors may be organized in many different ways and he is able to mix specific colors from red, yellow, and blue.) (103)	102 104 105 106 108	201	302 303 306 307	401	507 508	601	701 702 706	805
LEVEL III									
503-073	(The student utilizes some advanced crayon techniques in his art work.) (702, 703)	105 106		302 303 306 307		507		701 707	
503-074	The student can use contrasting colors to create a point of emphasis.) (704, 105)	102 104 106 108	201	302 303 306 307			601	701 702 705 706	
503-075	(The student creates the illusion of depth by using contrasting shapes and backgrounds.) (103, 704)	102 105 106	201	302 303 306 307				701 702 705 706	
503-076	(To create the illusion of depth in a picture, the student will perceive, draw, or paint people and other objects smaller as they get farther away from him.) (702)	104 105 106		302 303 306 307		507 508		701 706	
503-077	(The student demonstrates ways in which all of the space in an arrangement has been considered.) (103)	102 104 105 106	201	302 303 306 307			601	701 702 705 706	

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
503-078	(The child demonstrates an awareness of various ways in which photography is used to provide information about objects and events in time through such things as art prints, news and television programs, films, magazines, and advertising.) (703)	102 104 105	203	308	401		604	707 708	804 805
503-079	(The student demonstrates an awareness of specific ways artists can use printing and lettering processes as communication tools.) (703)	102 104		307	401			706	804
503-080	(The student associates printing done on various machines with the experiences he has had with simple imprinting methods.) (804)	104 105 106		302 303 306 307 308	401			702 702 703 704 706 707	805
503-081	(The student demonstrates an awareness that artists use a variety of tools in the making of art.) (703)	102 104 105 106	203	307 308	401			702 706	804 805
503-082	(The students will draw or paint the shadow of an object falling away from the light source and can verbally describe what caused the shadow.) (702)	103 104 105 106	203	302 303 306 307		507 508		701 703 704	
503-083	(The student demonstrates an awareness of what a line is, and why some things have a linear appearance.) (103)	102 106		307	401			703 705 706	
503-084	(The student demonstrates an awareness that lines can be used to describe the contour (outline) or framework (skeleton) of an object as well as its individual parts.) (702)	103 106		302 303 306 307			601	701 704 705 706	802
503-085	(The student will join coils or slabs of clay together with slip.) (702)	104 105 106		302 303 306 307 308		507 508		701 703 704 707	802 805

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
503-086	(The student describes differences among works of art as he identifies subject matter, color usage, the feeling or mood the works portray, the age of the works, and what is happening in them.) (108)	102 103 104 105 106	203	302 303 306 307	401 408		601	701 703 705 706 708	
503-087	(The student can describe ways in which the function of an object influences its form.) (108)	103 104 106	201 203	302 303 306 307	401		601 604	701 703 705 706 708	805
503-088	(By naming the basic forms or combinations of forms in a number of items, the student will be led to recognize that all forms are variations of the cone, cube, cylinder, sphere, and pyramid.) (103)	102 104 105 106 108	201 203	307	401		601 604	705 706	
503-089	(The student draws or paints distant objects as a single mass or as combinations of forms as their details seem to diminish.) (702)	104 105 106	201 203	302 306 307		507 508	601 604	701 705 706	
503-090	(The student takes pictures with a simple box camera or Kodak Instamatic.) (507)	104 105 106		302 303 306 308	401	508	604	701 702 703 704	802 805
503-091	(The student creates objects by draping pliable slabs or strips over other forms.) (702)	103 104 105 106		302 303 306 308		507 508		701 702 703 704 706	802
503-092	(The student demonstrates an awareness of scale.) (103)	102 104 105 106 108	201	303	401		604	701 702 705 706	802
503-093	(The student describes complementary colors as being opposites on the traditional color wheel.) (102)	106	203	303			601	701	

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
503-094	(The student can describe ways in which pure colors seem to overpower grays, and bright colors dominate dark ones.) (103)	104 105 106		303	401		601	701 706	802
503-095	(The student will create forms in which all views appear related or thoughtfully considered.) (703, 103)	106		302 303 306 307 308		507 508		701 702 704 706	
503-096	(The student will verbally demonstrate an awareness that forms and shapes have optical weight, and dark values appear heavier than light values.) (103)	104 105 106 108		303	401			701 706	802
503-097	(The student will demonstrate that colors can be used to vary the darkness and lightness of other colors.) (702)	103 104 105 106	203	302 303 306 307 308		507		701	805
LEVEL IV									
504-098	(The student demonstrates an awareness of how placement in a picture can affect how heavy and how near colors and forms may appear.)(104)	103 105 106		302 303 306 307				701 702 703 706	
504-099	(The student creates the illusion of movement by repeating colors in a design.) (702)	103 104 105 106 108		302 306 307	401		601	701 704 706	802 805
504-100	(The student will demonstrate an awareness that shadows can assist him in determining what time it is.) (103)	104 106	201 203	307				705	
504-101	(The student demonstrates an awareness that the shape of shadows can appear to be different from the shape of the objects casting them.) (103)	104 105 106	201	307				702 705 706	
504-102	(The student demonstrates an awareness that value changes can be used to add interest to a form, by changing planes, by staining and coloring, or by adding texture.) (702)	103 104 105 106		302 303 306 307 308	401		601	701 703 704 706 707	802 805

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		100 INTELLECTUAL	200 ETHICAL - MORAL - SPIRITUAL	300 EMOTIONAL	400 SOCIAL	500 HEALTH & PHYSICAL	600 ENVIRONMENTAL	700 AESTHETIC	800 PRODUCTIVE
504-103	(The student is able to distinguish between forms that are in the round and forms that are in relief and is able to demonstrate an awareness that a form can be one shape or a combination of several.) (103)	104 106 108		302 303 306 307 308	401		604	701 702 703 704 706 707	805
504-104	(The student identifies similarities and differences in the style of works of art.) (108)	102 103 104 105 106	203	302 303 306 307	401 408	507 508	601	701 702 703 706 708	802
504-105	(The student demonstrates a heightened awareness of detail in his environment as he graphically describes some of the subtle differences between the parts of living things - by visually comparing such things as feet, leaves, trunks, or skin coverings.) (103)	102 104 105 106 108	201 203	302 303 306 307	401		601 604	701 704 705	
504-106	(The child will develop a visual and aesthetic awareness of the world he lives in. Sub-Objective: The student will be able to detect the abstract nature of an object by showing this concept in his work.) (103)	104 106 108		302 303 306 307 308	401			701 702 703 705 706	
504-107	(The student adds decorative texture to clay forms or paper mache forms with such things as grog, sand, imprinting strips and pieces of clay, or string and yarn.) (702)	104 105 106		302 303 306 307 308		507 508	601	701 703 704 706 707	802 805
504-108	(The student utilizes simple processes in jewelry making to create an ornament for himself or someone else.) (702, 507)	103 104 105 106		302 303 306 307 308	408	508	601	701 703 704 707 708	802 804 805

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		100 INTELLECTUAL	200 ETHICAL - MORAL - SPIRITUAL	300 EMOTIONAL	400 SOCIAL	500 HEALTH & PHYSICAL	600 ENVIRONMENTAL	700 AESTHETIC	800 PRODUCTIVE
504-109	(The student describes works of art with terms such as portrait or landscape, abstract or realistic, painting or sculpture, and drawing or print.) (106, 108)	102 105			401 408			706 708	
504-110	(The student demonstrates an awareness of how experimentation is an outgrowth of imagination and knowledge and how it plays an important role in creativity.) (802)	102 103 104 105 106 108		302 303	401			707	805
504-111	(The children will demonstrate that by adding gray the intensity of any color will change.) (104)	105 106						704	802 805
504-112	(The student demonstrates an awareness that warm colors can appear both warm and cool and that cool colors can appear both cool and warm.) (103)	104 105 106	203		401				805
504-113	(The student will draw objects or people with a light side and a shadow side.) (702)	104 106		302 306 307 308		507 508		701 703 704 707	
504-114	(The student will paint a picture of his own choosing depicting a mood or a feeling through appropriate value keys.) (702)	103 105 106 108	203	302 307 308	401		601	701 704	
504-115	(The student recognizes the limitless nature of space, both real and illusory.) (705)	104 106 108	203		401		601 604		
504-116	(The student minimizes the feeling of space in a design or picture by (a) using flat shapes, (b) keeping color nearly the same in value or intensity, or (c) allowing only the contour of objects to be seen.) (702)	102 103 104 105 106	203	302 303 306	401			701 703 704 707	

		Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
504-117	(The student identifies themes in works of art and describes ways in which artists treat themes in either similar ways or in quite different ways.) (708, 103)	102 104 106 108	203	302	401 408				
504-118	(The student demonstrates an awareness of the differences between convex and concave shapes. He is able to show how forms occupy space and that space can be created within them.) (105, 705)	104 106	201 203	302 303 306	401		601 604	701 703	802 805
504-119	(The student identifies situations when shapes in a design escape or move past the boundaries of the picture plane.) (702)	103 105 106		302 303 306	401			701 704	
504-120	(The student demonstrates an awareness that variations in the elements of any arrangement can make the space divisions more interesting.) (103, 105)	102 104 106	203	302 303 306 307	401		601	701 702 704 705 706	802
504-121	(The student demonstrates an awareness that artists get ideas from sources such as nature, other people, imagination, experimentation, and events.) (102)	103 104 105 106 108	201		401 408		604	703 705 706 708	
504-122	(The student demonstrates that the symbols of artists can be perceived.) (102, 103)	104 105 106 108	203		401 408			703 706 708	
504-123	(The student demonstrates an awareness of ways in which he can better express himself by distorting or stylizing his subject.) (702, 103)	102 104 105 106 108	203	302 303 306 307	401			701 703 704 706	
504-124	(The student demonstrates a broad awareness of what the word distortion infers and sees application in such things as reflections, rubbery forms, and melting or deflating objects.) (103)	104 105 106	201		401		601 604	702 703 704 705 706	

Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place

LEVEL V		100 INTELLECTUAL	200 ETHICAL - MORAL - SPIRITUAL	300 EMOTIONAL	400 SOCIAL	500 HEALTH & PHYSICAL	600 ENVIRONMENTAL	700 AESTHETIC	800 PRODUCTIVE
505-125	(The students demonstrate an awareness that a form which the artist has rendered in a stylized manner can have a representational or naturalistic appearance because he has become used to that particular style.) (103)	102 104 105 106 108	203		401 408			702 703 704 706 708	
505-126	(The student creates illusions of common textures with lines, dots, shapes, and value contrasts.) (702)	103 104 105 106		302 303 306 307		507 508	601	701 702 704 705 706	
505-127	(The student will create forms by bending, twisting, and shaping wire and weaving pieces of cane or raffia.) (704, 507)	104 105 106		302 303 306 307 308	408	508	601	701 702 703 706 707	802 805
505-128	(The student can do a wash that is even over the whole area that is painted as well as a wash that is graded from dark to light in an even gradual way.) (704)	102 105 106		302 303 306 307 308		507 508	601	701 702 703 706 707	802 805
505-129	(The student can measure and describe the ratio between two given objects or a part of its whole.) (704)	102 104 106 108	201	302 306 307 308	401			701 702 706 708	
505-130	(To demonstrate that exercises which deeply involved the student in looking at and thinking about plants and animals enable him to render them more accurately.) (705)	103 105 106 108	201 203	302 303 306 307 308	401		601 604	703 706 708	805
505-131	(The student demonstrates an awareness of how the function and materials that a form is made of influence its structure shape, and appearance.) (103)	102 106 108	201 203	302 306	401 408		601 604	703 705 706 708	802 805
505-132	(The student demonstrates an awareness of how artists have used triangular shapes to strengthen their designs. He is able to utilize his awareness to strengthen his own designs when the need arises.) (702)	105 106		302 306	401		601	701 703 706 708	

Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place

		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL	SOCIAL 300	HEALTH & PHYSICAL 400	ENVIRONMENTAL 500	AESTHETIC 600	PRODUCTIVE 700	800
505-133	(The student creates designs in print-making with the applique process of making prints.) (703, 704)	102 104 106			302 303 306 307 308		507 508	601	701 702 706 707	802 805
505-134	(The student can distinguish between positive and negative shapes.) (702)	102 103 106			302 306	401		601	701 706 708	
505-135	(The student describes ways in which advertising design and its related fields influence his life.) (106)	102 103			302 306	401		601 604	701 703 706 708	802 804 805
505-136	(The student identifies forms from their silhouettes or contour.) (106)	103			302 306	401			701 702 706	
505-137	(The student describes ways in which the human eye is a more complex version of a camera lens in its capacity to control light.) (203)	102 104	201		302	401			701 703 704 707	805
505-138	(The student will develop an awareness of how light turns photo proof dark and then create photograms by laying objects or old negatives on proof paper that he exposes to light.) (702)	104 105 106	203		302 303 306 307 308				701 703 704 707	802 805
505-139	(The student will construct a pin hole camera and take a picture on photo sensitized paper.) (704)	102 104 105 106			302 303 306 307 308				701 702 703 707	802 804 805
505-140	(The student can balance parts of a design either formally or informally and achieve the balance by adjusting weights, focusing attention, or with contrasts of some kind.) (702)	102 103 105 106	203		302 303 306 307 308	401 408		601	701 706 708	
505-141	(The student demonstrates an awareness of how symmetry can provide a sense of stability in any arrangement--two-dimensional or three-dimensional.) (106)	104 105	203		302 303 306	401 408		601	701 702 704 706 708	802 805

		Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
505-142	(The student demonstrates an awareness that objects or figures may appear in suspension when the shadow is drawn or painted detached from the object.) (702)	102 104 106	203	302 303 306			601	701 703 706	
505-143	(The student demonstrates an awareness of the five major uses of art: (1) philosophy or religion, (2) utility (use), (3) documentation (history), (4) ornamentation (decoration), and (5) self-expression (for those financing its production, art must have an element of "collection value.") (102)	103 106 108	203	302 303	401 408			701 703 706 708	805
505-144	(The student demonstrates an awareness of how art forms can be large or small, realistic or abstract, and geometric or organic.) (102, 106)	103 108	201 203	302 303 306	401 408		601 604	701 703 704 705 706 708	
505-145	(The student will create form with a press mold.) (702)	102 104 105 106		302 303 306 307 308		507 508	601 508	701 703 704 706 707	802 805
505-146	(The student will create a mosaic or other art form by embedding objects in grout.) (702, 703)	102 105 106		302 303 306 307 308		507 508	601	701 704 706 707	802 805
505-147	(The student will create a mold from a selected form and produce duplicates of it by pouring slip or some other liquid into it.) (702, 703)	102 105 106		302 303 306 307 308		507 508		701 704 706 707	802 804 805
505-148	(The student demonstrates an awareness of how artists sometimes utilize unintentional things which affect his final art product.) (103)	103 104 105 108		302 303 306 307	401			701 702 703 704 706 707	

		Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
505-149	(The student will demonstrate that forms can be made from some pliable materials by folding, scoring, stretching, cutting, bending, rolling, creasing, or combinations of these.) (702, 703)	103 104 105 106		302 303 306 307 308		507 508		701 704 706 707	802 805
LEVEL VI									
506-150	(The student is able to utilize the processes of batik and tie/dye to make designs on paper or fabric.) (702, 703)	102 105 106		302 303 306 307 308	408	507 508	601	701 704 706 707 708	802 804 805
506-151	(The student creates forms that are stationary (stabiles) and forms that have movement (mobiles.) (702, 703)	102 105 106		302 303 306 307 308		507 508	601	701 702 703 704 706 707	802 805
506-152	(The quality of the students drawing is noticeably improved as a result of his learning to accurately render the position of an object and its parts in space.) (704)	103 104 105 106	201	302 303 306 307 308		507 508	601	701 702 703 704 705 706 707	
506-153	(The student demonstrates an awareness of how radial forms may be open or closed, natural or man-made.) (106)	104	203	302			604	701 703 705	
506-154	(The student can tie from memory five of the basic knots for macrame.) (702, 703)	102 105 106		302 303 306 307 308		507 508	601	701 704 707	802 805
506-155	(The student will create a new form by carving, cutting, or scooping parts away from an original whole.) (702)	102 105 106		302 303 306 307 308		507 508		701 703 704 707	802 805

		Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
506-156	(The student creates pictures or repeat designs utilizing the stencil process.) (702, 703)	102 105 106		302 303 306 307 308		507 508	601	701 704 707	802 804 805
506-157	(The student uses linear shapes to create rhythm and motion and to lead the eye in certain directions.) (702)	102 104 105 106		302 303 306	401		601	701 705 706	802 805
506-158	(The student uses lines to make a drawing surface appear warped and have depth or space where none really exists.) (702)	103 104 106 108		302 303 306 307	401		601	701 703	805
506-159	(The student affects details in an arrangement with areas that are comparatively simple so that a balance between the two is created.) (106, 704)	104 105		302 303 306 307	401			701 702 703 707	805
506-160	(The student will paint distant objects bluer, grayer, and lighter than those in the foreground to create illusions of depth or distance.) (704)	104 106	201 203	302 303 306 307 308		507 508	604	701 702 703 705	
506-161	(The student demonstrates an awareness that when the base of an object is raised on the picture plane it will appear farther away.) (704)	104 106		302 303 306 307 308		507 508	601	701 702 703 705	
506-162	(The student will accurately describe the relationship between the horizon line and the eye level of the viewer and he will render objects as they relate to the eye level--above, below, or on the eye level.) (704, 106)	102 104	201 203	302 303 306 308	401	507 508	601 604	701 702 703 705 706 707	
506-163	(The student is able to draw parallel lines converging to a point at eye level to help create an illusion of depth.) (704, 106)	104 105 108	201 203	302 303 306 307 308	401	507 508	601 604	701 702 703 705 706 707	

		Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
506-164	(In his picture the student will show that shadows are darker underneath objects and gradually get lighter as they go away from them.) (704)	104 106	203	302 303 306 307			604	701 702 703 706	
506-165	(The student draws or paints composite shadows as a single dark shape and points out how shadows can describe the form or plane over which they fall.) (704)	104 106	203	302 303 306 307			601 604	701 702 703 706	
506-166	(The student demonstrates an awareness of how surfaces which appear flat can become three-dimensional when light is shown on them.) (105)	104 106		302 303 306				701 702 703 706	802
506-167	(The student demonstrates an awareness of the three properties of color to the extent that he can look at two given colors, name the hue and correctly identify which is darker in value and which is most intense.) (103)	102 104 108	203	302	401		601	701 704 706 708	802
506-168	(The student paints shadows as darker, grayer, and less intense versions of whatever color they rest upon.) (704)	103 104 106		302 303 306 308			604	701 702 703 705 706	802
506-169	(The student strengthens contrasts between values (or colors) when it appears that his picture or design has a "washed out" look.) (704)	103 105 106		302 303 306 307 308				701 702 703 706 707 708	
506-170	(The student demonstrates an awareness that one can create heighth, width, and depth with flat planes that are combined to make specific shapes.) (704)	103 105 106		302 303 306 307 308			601	701 702 703 706 707 708	802
506-171	The student will be able to render the basic forms with highlight, half tone, and a shadow side with its shadow edge.) (704, 103)	102 104 106	201 203	302 303 306 307 308		507 508	601 604	701 702 703 705 706 707	802

		Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place							
		100 INTELLECTUAL	200 ETHICAL - MORAL - SPIRITUAL	300 EMOTIONAL	400 SOCIAL	500 HEALTH & PHYSICAL	600 ENVIRONMENTAL	700 AESTHETIC	800 PRODUCTIVE
506-172	(The student can render forms with a cast shadow and areas of reflected light.) (704, 103)	102 104 106 108	201 203	302 303 306 307 308		507 508	601 604	701 702 703 705 706 707	802
506-173	(The student creates the illusion of some common textures by accurately rendering contrasts in value.) (704)	103 104 106	201	302 303 306 307 308		507 508	601 604	701 702 703 705 706 707	802
506-174	(The student identifies basic camera types and correctly names parts of the camera and their function.) (108)	102 105 106	203		401		601	701 703	802 805
506-175	(The student demonstrates competency in the operation of an adjustable camera.) (704, 507)	105 106	203	302 303 306 307 308	401	508	601	701 702 703 707	802 804 805
LEVEL VII									
507-176	(The student demonstrates an awareness that many things reflect light and the light may be reflected in many directions.) (104)	102 106 108	203		401		601 604	701 703 705 706	
507-177	(The student demonstrates an awareness of color as reflected light and how surfaces influence reflection. He can describe how light can appear as a spectrum of color.) (103)	102 105 106	201 203	306	401		601	701 705	
507-178	(The student demonstrates an increase in his ability to perceive something in his mind and draw it. When shown only a small portion of a familiar form, he can mentally add the missing parts.) (704)	103 105 106	201	302 303 306 308				701 702 705	

		Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
507-179	(The student is able to solve drawing and painting problems by beginning with the larger or simple shapes first and tackling details later.) (704)	103 105 106	201	302 303 306 308	401	507 508	601	701 702 703 707	802
507-180	(The student is able to group shapes as one way of creating more interesting and aesthetically pleasing arrangements.) (802, 706)	102 105 106 108		302 303 306 307 308	401		601 604	701 702 704 705	
507-181	(The student groups objects in a variety of ways and in harmony with their size, shape, function, color, and texture.) (802, 706)	102 103 105 106 108		302 303 306 307 308	401	507 508	601 604	701 702 704	805
507-182	(The student points out ways in which complements can either dull and neutralize or emphasize and accent each other.) (103, 704)	102 105 106	203	306			601	701 702	802 805
507-183	(The student identifies some of the reasons (why or how) a given value is influenced by the shape or shapes surrounding it.) (103, 706)	105 106 108	203	306	401		604	701 705	802
507-184	(The student points out examples of how neutral colors take on the appearance of whatever is adjacent to them.) (103, 704)	105 106	203	306			601 604	701 705 706	802 805
507-185	(The student demonstrates an awareness of how complementary colors may balance opposing characteristics.) (103, 704)	105 106	203	306				701 702 706	
507-186	(The student identifies ways in which colors may seem to be passive and receding, or aggressive and advancing.) (103)	102 105 106	201	308	401			705 706	
507-187	(The student demonstrates an increased awareness of what artists do and how their work contributes to their society.) (708)	102 105 108	203	308	401 408		604	703 706	804

		Other Maturities Which May be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL	SPIRITUAL - MORAL - ETHICAL	EMOTIONAL	SOCIAL	HEALTH & PHYSICAL	ENVIRONMENTAL	AESTHETIC	PRODUCTIVE
		100	200	300	400	500	600	700	800
507-188	(The student identifies contemporary uses of photography and careers associated with those uses.) (804)	102 105 108	203	308	401			702 703 708	802 805
507-189	(The student will demonstrate that forms can be created or altered by embedding hard objects in a material which will solidify.) (508, 704)	103 105 106		302 303 306 307 308		507	601	701 702 703 706 707	802 805
507-190	(The student laminates thin sheets of some material as part of learning to create objects in some of the various art crafts.) (802)	105 106		302 303 306 307 308			601	701 702 703 704 706 707	805
507-191	(The student demonstrates a recognition of how differently strong contrasts affect the viewer, as opposed to how graduations in contrast affect the viewer.) (103, 106)	108		308	401			705	
507-192	(The student describes ways in which the space or interval between like shapes affects the formal or informal quality of an arrangement.) (106)	103 105 108		302 303 306 307 308			601	701 702 703 706	
507-193	(The student creates unity without monotony by using repetition in a design.) (704, 706)	103 105 106 108	201	302 303 306 307 308		507 508	601	701 702 703 705	
507-194	(The student demonstrates skill development in drawing.) (704)	103 105 106	201 203	302 303 306 307 308		507 508		701 702 703 705 706 707	802 805
507-195	(The student enlarges his feeling for form, proportion, and detail through experiences with contour drawing.) (704)	103 105 106	201	302 303 306 307 308			601	701 702 703 705	

		Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
507-196	(The student creates the illusion of three-dimensional objects seen in two-point perspective with light coming from on direction. See activities No. 161, 162, 163, 171 and 172.) (704)	102 103 104 105 106	201 203	302 303 306 307 308		507 508	601	701 702 703 705 706 707	802 805
507-197	(The student will demonstrate an understanding of the hooking process.) (508, 704)	104 105 106	203	302 303 306 307 308		507	601	701 702 703 706 707	802 805
507-198	(The student demonstrates an awareness of the following: (1) How film is developed, the equipment, and materials used in the process, and (2) The basic kinds of printing paper (contact or enlarging) available and identifiable in terms of weight, finish, tone, and contrast, and their appropriate use in making various kinds of photographs.) (508, 802)	102 104 105 106 108	203	302 303 306 307 308	401		601	701 702 703 704 707	805
507-199	(The student takes photographs which do not contain any of the common defects associated with the most novice photographer.) (508, 802)	102 104 105 106	203	302 303 306 307 308		507	601 604	701 702 703 704 705 706 707	804 805
507-200	(The student demonstrates an awareness of various educational media and their processes of production, and creates a media presentation of his own design.) (508, 802)	102 103 104 105 106 108	203	302 303 306 307 308	401	507	601 604	701 702 703 704 705 707	804 805

		Other Maturities Which May Be Affected When Appropriate Learning Experiences Take Place							
		INTELLECTUAL 100	ETHICAL - MORAL - SPIRITUAL 200	EMOTIONAL 300	SOCIAL 400	HEALTH & PHYSICAL 500	ENVIRONMENTAL 600	AESTHETIC 700	PRODUCTIVE 800
507-201	(The student will point out ways in which he has worked to personally overcome one or more of the errors commonly made at this level. Four important ones are: (a) having forms that seem to occupy the same space; (b) using so much detail that form is lost; (c) making the parts stronger than the whole; and (d) using hard, monotonous outlines.) (704)	103 104 105 106	201 203	302 303 306 307 308		507 508	601	701 702 703 705 706 707	802 805
507-202	(The student will examine the relationships of positive and negative shapes in his subject and alter them when it strengthens the aesthetic quality of the arrangement.) (106, 704)	104 105 108	201 203	302 303 306 307 308			601	701 702 703 705 706 707	802 805
507-203	(The student visually aligns his subjects vertically, horizontally, (or some other way) in an effort to improve proportions and scale relationships.) (704, 106)	103 105 108	201 203	302 303 306 307 308	401		601 604	701 702 703 705 706 707	802 805
507-204	(The student carefully measures all size relationships when dealing with problems in foreshortening.) (103, 704)	105 106 108	201 203	302 303 306 307 308	401	507 508	601 604	701 702 703 705 706 707	802 805
507-205	(The student demonstrates an awareness of how the artists choice of media can limit or enlarge the eventual outcome of his creative activity. The decision to draw in ink rather than chalk, or to carve in wood rather than marble predetermines the eventual form and the impact it will have.) (105)	102 103 104 106 108	201	302 303 306 307 308	401 408		601	701 702 703 704 705 706 707	802 805
507-206	(The student can analyze or discuss works of art by identifying materials and techniques used by the artist.) (103, 704)	102 104 105 106 108	203	302 303 306 307 308	401 408	507 508	601	701 702 703 705 706 707 708	802 805

GLOSSARY

1. abstract and abstraction - any deviation from a standard photographic, representation of something. Abstraction may be found in any degree, variety, or form.

2. aesthetic - anything relating to or dealing with the beautiful.

3. aesthetic quality - infers beauty based on some set of criteria.

4. after image - a visual sensation occuring after the external stimulus causing it has ceased to operate.

5. arch - an arrangement of building materials usually in the form of a curve capable of carrying a superimposed load over an opening and to its supports.

6. applique - a cutout design fastened (sewn, stitched, or glued) to a larger piece of material.

7. architecture - the art of building.

8. armature - a frame or shape made of wire, wood, paper, etc., used as a skeleton to hold clay, plaster or some other sculpture material. The sculpture is built on top of the armature.

9. column - an upright single support for a roof. It rests upon a base. Its body is called the shaft, the head, the capital. The capital may finish with a horizontal slab called the abacus.

10. complement and complementary color - in color, the hue directly opposite on the color wheel.

11. convex - shape which curves out from the center where it is thickest to thinner tapered edges.

12. concave - a shape which curves inward - hollow.

13. composite shadows - when the cast shadows of two or more things overlap, they are seen as one or as composite shadows.

14. decorative texture - a textural pattern which serves as decoration on a form.

15. design - infers some way of organizing space.

16. diffused light - light which has been broken up, extended or scattered by the material it passes through.

17. draping - a process of hanging or arranging a pliable material over a stationary form so that it will take on a new shape.

18. embossed - a design that is raised from the surface slightly.

19. emotive - deals with the expression and interpretation of emotions.

20. facade - the face or front of a building.

21. fagoting - embroidery produced by pulling out horizontal threads from a fabric and tying the remaining cross threads into groups of an hourglass shape - an openwork stitch joining hemmed edges.

22. form - shapes which have length, width, and depth or volume.

23. geometric/organic - forms which are based on or derived from those in nature are said to be organic. Invented forms are geometric.

24. grog - grog is fired clay that has been broken up and mixed with fresh unfired clay for texture.

25. illusion of line - a misleading image of line - an impression.

26. illusion of movement - psychological movement or an impression of movement.

27. illusion of texture - being visually deceived by an impression of texture when none can be felt other than the natural surface it is seen on.

28. in-relief - sculpture in which the subject is raised from the surface it is placed on or carved from.

29. in-the-round - sculpture which stands apart from any background.

30. linear - something that is line like or has an emphasis on line.

31. linear shape - a shape that has the appearance of line, e.g., string, tree branches or cables on a bridge.

32. lintel - a horizontal beam of wood, stone or steel across the top of a door or window opening that carries the load of the building above it.

33. mandala - in child art, a doubly crossed circle that is the basis for the images drawn by all normal children of the world at about ages 3 or 4 - it grows out of the scribbling of an earlier age.

34. matte - a surface deprived of luster or gloss free from shine or highlights.

35. natural form - a form taken from nature or akin to nature.

36. naturalistic - lifelike or like the "real thing."

37. opaque - a surface that is impervious to the rays of light - opaque color or paint such as tempera completely covers any drawing or color that is underneath it.

38. open and closed forms - forms which reflect the original shape they are carved or chisled from are closed forms. Those which have openings, projections and/or protuberances are called open forms.

39. optical vibration - the illusion of vibration or movements created by an artist.

40. optical weight - the weight one judges an object has without lifting or weighing it.

41. patina - the greenish incrustation of old bronze that results from weathering - sculptors now create a wide variety of patinas by inducing them with various chemicals.

42. perspective - the art of creating depth on a two dimensional surface (illusionary).

43. plane - an existing surface with no elevations or depressions.

44. point of emphasis - an accent or "center of interest."

45. positive/negative space - in its simplest terms, positive space is the foreground and negative space the background - either may change depending upon the viewer focus.

46. raffia - a material used in the making of baskets, mats and other objects of that type.

47. representational - made to look like the real thing - create an illusion of the actual object or scene.

48. rigid/pliable - rigid forms retain their shape until the composition of them is altered by heating or other means. Pliable shapes differ from flexible in that when they are moved, punched, pinched, etc., they retain the new shape imposed on them. e.g., soft clay.

49. shade - a color to which one has added black to darken it.

50. shape - defined areas that are two dimensional, e.g., a ball drawn on paper.

51. spatial - related to the occupying or nature of space.

52. stylized - slight distortions of a naturalistic subject which are created to dramatize a mood, feeling, or idea - the first step in abstraction.

53. tint - a color to which one has added white to lighten it.

54. three dimensional and two dimensional - an object with height, width and depth is three dimensional. If something just has height and width it is two dimensional but the illusion of the third dimension can be created on a two dimensional space.

55. vault - an arched ceiling or roof. The barrel vault or cross vault was commonly used in medieval cathedral ceilings.

56. value - in art value refers to all different degrees of darkness or lightness.

57. view finder - a small opening cut out of paper or cardboard through which the artist can frame possibilities for a picture or design of the subject he is looking at.

58. visual balance - an arrangement which visually or psychologically appears balanced.

59. visual field - all that can be seen without turning one's head.

60. visual order - an arrangement which visually appears to have a sense of order.

61. visual perception - what one perceives visually, the concepts one develops as a result of what he sees, determines the extent of his visual perception.

62. visual rhythm - an arrangement which seems to lead the eye from one part to another in a rhythmical or orderly manner.

63. volume/mass - volume refers to the space an object or form occupies (or has within it) and mass refers to its weight or feeling of weight.

PRONUNCIATION GUIDE FOR ARTISTS' NAMES AND ART TERMS

1.	baroque	ba ROKE
2.	Bas relief	BAH relief
3.	batik	ba TEEK
4.	Bauhas	BOUGH house
5.	Blaue Reiter	BLUE RIDER
6.	Bonnard, Pierre	Bo nar, pyair
7.	Botticelli, Sandro	bot tee CHEL lee, san dro
8.	Boucher, Francois	boo shay, fron swah
9.	Braque, Georges	Brock, zhorzh
10.	Brouwer, Adriaen	BROW er, ad ree ON
11.	Brueghel, Pieter	BROO gul, Peter
12.	Canaletto	can a LET toe
13.	Caravaggio, Michelangelo	car a VOD jo
14.	Cassatt, Mary	Ka SAYT, Mary
15.	Cezanne	say zan
16.	Chagall	shah GAHL
17.	Chardin	shar dan
18.	Chiaroscuro	key AH ro SKOO ro
19.	Cloisonne	CLOY sow nay
20.	Corot, Camille	caw roe, ca meel
21.	Courbet, Gustave	coor bay, gew stahv
22.	Dada	DAH dah
23.	Dali, Salvador	DAH lee, Salvador
24.	Daumier, Honore	dome yay, on o ray
25.	David, Jacques Louis	dah veed, zhock loo ee
26.	Degas, Edgar	d'gah, edgar
27.	Delacroix, Eugene	del a crwah, uh zhen
28.	Derain, Andre	Da ray, AWN DRAY
29.	Duchamp, Marcel	dew shahm, mar sell
30.	Durer, Albrecht	DURE er, AL brekt
31.	Eakins, Thomas	EEK ins, Thomas
32.	encaustic	en COST ick
33.	Fauvism	fove ism
34.	Feininger, Lyonel	FINE inger
35.	Fragonard, Jean Honore	frag o nar, zhon on o ray
36.	Gauguin, Paul	go gan, paul

37.	Genre	Zhon r or ZHON ruh
38.	Gericault, Jean Louis	Zhay ree co, zhon loo ee
39.	Gesso	JESS o
40.	Gogh, Vincent van	GO, vincent van
41.	gouache	gwahsh
42.	Goya, Francesco de	GOY a, frahn thees co, day
43.	Grande Jatte	grahnd zhot
44.	Greco, El	GRECK o, el
45.	Gruenwald, Mathias	GREW na vahlt, ma TEE us
46.	Guernica	GWARE nee ca
47.	Hals, Frans	Hahls
48.	Ingres, Jean Auguste Dominique	ang'r, zhon o gewst doh me neek
49.	integlio	in TALL yo
50.	Kandinsky, Wassily	can DIN skee, va SILL ee
51.	Klee, Paul	clay, paul
52.	Kollwitz, Kathe	CALL vits, Katy
53.	La Tour	la toor
54.	Leger, Fernand	lay zhay, fair non
55.	Leonardo da Vinci	lay o NAR doe, da VIN chee
56.	Magritte, Rene	mah greet, ra nay
57.	Manet, Edouard	mah nay, aid wahr
58.	Matisse, Henri	Ma teess, on ree
59.	Michelangelo Buonarotti	michael AN jel o, bwoe na ROT tee
60.	Millet	mee lay
61.	Miro, Joan	mee ROE, wahn
62.	Modigliani, Amedeo	mo dill YAH nee, am a DAY o
63.	Mondrian, Piet	MON dree ahn, pete
64.	Monet	mo nay
65.	Moreau	maw roe
66.	Patina	pa TEEN a
67.	Picasso	pea CASS o
68.	Pieta	pea ay TAH
69.	Pointillism	pwan til ism
70.	Poussin	poo san
71.	Redon	r'dawn
72.	Renoir	r'n wahr

73.	Rococo	ro co co <u>or</u> ro CO co
74.	Rouault	roo oh
75.	Rousseau	roo so
76.	Rubens	ROO b'nz
77.	Salon des Rufuses	sa lawn day r'few zay
78.	Seurat	Sir ah
79.	Toulouse-Lautrec, Henri	too looze lo trek, on ree
80.	Vasarely	va sawr' ily
81.	Vermeer	ver MARE
82.	Vlaminck, Maurice de	vlahm ink, mawr ess de
83.	Vuillard, Edouard	wee LAR, aid wahr
84.	Watteau	wah toe

APPENDIX

APPENDIX A

This chart illustrates ways in which readiness skills in reading, language arts, math and science are developed when lessons in the first two levels of Art Is Elementary are taught as outlined.

APPENDIX B

This chart provides an outline for reviewing lessons in the program and letting the outcome of each be the production of season or holiday subject matter. It is important that teachers follow the sequence of lessons in the program but the seasons and holiday art so common to the elementary school classroom can still be produced as much as ever. The concepts recommended for review were selected because of their appropriateness to the season or holiday they are correlated with.

APPENDIX C

This is a sample report card or progress record chart which might be used by teachers to keep track of each individual student's art activity. It is recommended that teachers using this sort of sheet pass the information on to the child's next teacher at the end of a school year.

APPENDIX A

| READINESS SKILLS IN READING LANGUAGE ARTS, MATH AND SCIENCE | LESSONS FROM PRESCHOOL AND LEVEL ONE SECTIONS OF "ART IS ELEMENTARY" | | |

APPENDIX B

USE HOLIDAY AND SEASONAL ART ACTIVITIES TO REVIEW LESSONS

MONTH	HOLIDAY OR SEASON	LEVEL						
		I	II	III	IV	V	VI	VII
SEPTEMBER	"What you did last summer"	--	--	73	--	--	--	--
	Fall Season	--	49	74	99	126	--	--
OCTOBER	Columbus Day	33	58	76	100	128	--	--
	Halloween	34	50	75	101	129	*152	179
	Veteran's Day	--	59	77	114	--	--	180
NOVEMBER	Election Day	--	51	--	117	--	*157	181
	Thanksgiving	--	57	88	102	132	*159	183
DECEMBER	Christmas	35	54	80	107	133	160	182
	*Gifts	--	55	84	*108	134	*150	*189
		--	59	*85	--	--	*154	*190
		--	60	*91	--	--	*155	*197
								*199
JANUARY	New Year's Day	--	64	--	119	--	--	--
	Winter	--	56	83	105	130	*161	184
	Ground Hog Day	--	63	82	113	--	--	--
FEBRUARY	Valentine's Day	47	61	94	116	140	*169	192
	Presidents Day	45	68	84	111	--	--	--
MARCH	"Coming of Spring"	--	65	93	122	142	*173	193
	St. Patrick's Day	--	69	89	115	136	--	--
APRIL	Easter	--	71	92	120	149	--	--
MAY	May Day	--	72	97	121	--	--	--

Note: Some of the lessons at the end may be right on schedule to use in initiating lessons rather than reviewing them.

APPENDIX C - ASSESSMENT
STUDENT PROGRESS RECORD FOR "ART IS ELEMENTARY"

NAME _____ TEACHER _____

MATURITY LEVEL																		COMMENTS
PRESCHOOL	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
	18	19	20	21	22													
ONE	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	
	40	41	42	43	44	45	46	47										
TWO	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	
	65	66	67	68	69	70	71	72										
THREE	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	
	90	91	92	93	94	95	96	97										
FOUR	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	
	115	116	117	118	119	120	121	122	123	124								
FIVE	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	
	142	143	144	145	146	147	148	149										
SIX	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	
	167	168	169	170	171	172	173	174	175									
SEVEN	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	
	193	194	195	196	197	198	199	200	201	202	203	204	205	206				